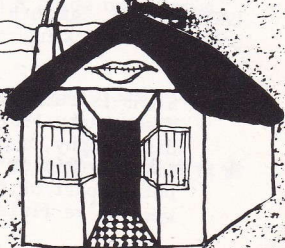
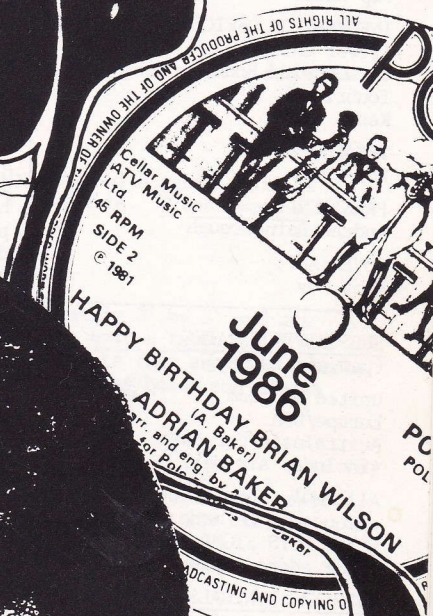


Back Bay STOMP SS



THE BEACH BOYS - MADE IN U.S.A. - CAPITOL RECORDS US No. STBK 12396.

- SIDE ONE: Surfin' Safari, 409, Surfin' USA, Be True To Your School, Surfer Girl, Dance, Dance, Dance.
 SIDE TWO: Fun, Fun, Fun, I Get Around, Help Me Rhonda, Don't Worry Baby, California Girls, When I Grow Up, Barbara Ann.
 SIDE THREE: Good Vibrations, Heroes & Villains, Wouldn't It Be Nice, Sloop John B, God Only Knows, Caroline No.
 SIDE FOUR: Do It Again, Rock n' Roll Music, Come Go With Me, Getcha Back, Rock n' Roll To The Rescue, California Dreaming.

Well I guess, like it or not this is the 25th anniversary album. Supposedly compiled by David Leaf although I'm sure if he had total control there would have been many more previously unreleased tracks. What we have is a collection very much aimed at the US market, with all the group's Top Ten US hits included. 409 is a surprise choice, it only reached No 76 in the charts, but maybe it's here because it was the first Hot Rod song the group released. Nobody could ever be completely happy with a Beach Boys compilation as someone's favourites will always be missing. I must admit I preferred an earlier track listing that included "Forever", "Surf's Up", "Disney Girls" and "Good Timin'" in place of "Be True To Your School", "Surfer Girl", "Dance, Dance, Dance" and "When I Grow Up".

While it is an excellent compilation for buyers who don't have any Beach Boys albums, most readers of this magazine will know, have and love the first 23 tracks on this album, the last two are of the most interest unless any of the others turn out to be alternate versions, like the long "Heroes & Villains" - nah, wishful thinking.

First we have the new single "Rock n' Roll To The Rescue" and what a nice surprise; Brian Wilson sings lead on an 'A' side for the first time in many years and sounds like he's really enjoying it. Brian tells the story of how Rock n' Roll rescued him and it can rescue us. From the first verse "I was always kinda shy you know I never learned to dance" to the last verse, "They tell me 50,000 people come to see us every night." Alan is again in great form and sings my favourite lines "Believe me when I tell you that I never felt alive, until the night I started rockin' to my mama's 45s". Sure the lyrics are cliché'd and corny and the purists may scoff but what the heck, despite all the group's inner turmoils they actually sound like they had fun recording this. Simply it's the Beach Boys and Brian Wilson singing Rock n' Roll like they haven't done for a long time and I love it. I'm told the 'B' side is a live version of "Good Vibrations". I haven't heard it at the time of writing - all I have is an early tape of "Rock n' Roll To The Rescue" and "California Dreaming" with no writing or production credits.

"California Dreaming", when first released in 1983 on the "Rock n' Roll City" tape, received mixed reactions from the fans. I personally liked it but I think the new mix is a vast improvement. It also sounds like some clever editing has been done. On the '83 version Mike sang the first verse and Alan sang the first verse again as the third. Alan now sings first verse instead of Mike. The backing vocals are different, echo has been added and the rain has been taken off the intro. The distinctive 12 string guitar of Roger McGuinn from The Byrds has been added to the intro and throughout the song I'm told this could be the follow up 45 to "Rock n' Roll To The Rescue".

I've yet to see the art work and packaging for MADE IN U.S.A. (I wonder where they got that title) but it's good to see them back on the Capitol label where they belong. Special thanks to Tony Wadsworth at EMI and Stephen Powers Capitol Records in the U.S.A.

MIKE

STOP PRESS: "Rock n' Roll To The Rescue" was written by Mike Love and Terry Melcher, Produced by Terry Melcher who is also credited as Producer for "California Dreaming". The single release of "Rock n' Roll To The Rescue" in the UK should be mid-July and there may also be a 12" extended version.

It's entirely due to the kindness of EMI Records that we're able to review the new material on the 25th anniversary album now rather than some two months after it's been released. Thanks, guys.

My first and overwhelming impression on hearing the original Beach Boys version of "California Dreaming" back in 1983 was along the lines of 'It's a good demo', a view to which I've adhered ever since. Thus it comes as a pleasant relief to report that the remixed version featured on the 'new' album is a much fuller and more perfectly realised recording... and that, thankfully, Bruce's bright idea of having Julio Iglesias do the second verse in Spanish (or Greek, Swahili, Esperanto...) has been laid to rest somewhere along the line. However, as he told me they might do, when we spoke last year, the band have dropped the rain and moved Alan up to the first verse in place of Mike. I say 'moved' advisedly, because that's exactly what has been done - Alan's vocal on the third verse has been copied and transplanted wholesale (plus a degree of reverb) to the first section. The improvement is considerable... Possibly as compensation, the backing vocals have been remixed to push Mike and Bruce more to the front, and the track as a whole has been considerably enhanced by some additional drumming, a ubiquitous tambourine and an equally omniscient 12-string guitar, courtesy of one Roger (or it is Jim?) McGuinn. For those familiar with the BB's original attempt, this version is far more satisfying; to those to whom this is a new recording, it's still a good song.

It is, however, completely overshadowed by the 'new' track, "Rock & Roll To The Rescue". Once we were sure that there was going to be a 25th anniversary single, the burning question was a bipartite a) what will it be like and b) will it be any good? The answers are respectively a) a lotta fun and b) emphatically yes! A pocket summation might be of a hybrid "You Need A Mess Of Help"/"It's OK"/"Male Ego"... but this barely does the song justice. Three major factors - and a host of minor ones - combine in a most successful fashion; a modern yet sympathetic production that shows what THE BEACH BOYS could (should?) have been... a lyric at once amusing, retrospective, self-deflating and accessible... and, most importantly of all, a spirited lead vocal from Brian. In deference to Bill Scanlan-Murphy (see last issue), it must be admitted that Brian's notes here are more enthusiastic than spot-on, but in a song like "Rescue", it doesn't really matter (in fact, it enhances...) and the man is so obviously having a whale of a time that his enjoyment is infectious. To be fair, Carl and Alan handle their lead sections with their usual expertise, and Mike's bass is as solid as ever (can't hear Bruce, though I'm sure he's in there somewhere), but... well, when Brian sings lines like "Well I was always kinda shy / You know I never learned to dance", or - my favourite - "I lose my inhibitions when I move across the stage", the grin tends to spread until it meets behind your ears. Stretching a few points, "Rescue" is "When I Grow Up" backwards, i.e. a retrospective a la "Endless Harmony", only possessed of more cojones (look it up - it's Spanish and mildly rude...) and integrity.

The nub - will it be a hit when it's released as a 45 in the US? This much I will say; there will be no middle ground. It will either be a big success or an equal bomb. I'd lay a small wager on the former... In any event, it should become a concert staple - that is, if there are any more concerts after this year, of course...

AGD

Gidea Park - featuring Adrian Baker: Side A - Run Baby Run. Side B - Don't Look Back. Mix Factory Records MX2.

The only way we in the UK are going to hear some live Beach Boys songs in 1986 is to go and see Gidea Park who are doing their best to keep the great songs 'alive'. In turn the group deserve our support for the live shows and for the records and here is the latest.

"Run Baby Run" was originally a hit for the Newbeats some years ago and was chosen as the A side because it was more likely to pick up airplay as opposed to "Don't Look Back" which is a really neat, vocal inspired mid tempo song that I found much more enjoyable than the A side. Adrian has used some good songs as B sides over the years like "Summer Girls", "American Girls" and "Lady Be Good". "Don't Look Back" is no exception. Adrian and Martin who wrote "Don't Look Back" are already working on the next single entitled "Back in 65" which should be out in a couple of months time.

Side A: He's A Bum (D. Wilson) Side B: He Rides With Me (B. Wilson/R.Christian)
Crashed Records No CAR 91. Artist: Cherry.

This is an interesting release. Dennis's "He's A Bum", though never issued, was recorded for the follow up album to PACIFIC OCEAN BLUE titled BAMBOO. Irish school-girl Cherry recorded "He's A Bum" as part of a Beach Boys-related trilogy of songs for a film titled "He's A Bum". The other two songs are "He Rides With Me" and "He's A Doll". It's a very brave record and an attempt to bring some of the lesser known Wilson's music out into the open. "He's A Bum" has a very sparse production, but that suits Dennis's song and an added bonus is that you can hear all the words.

"He Rides With Me" was originally recorded in the early sixties as "She Rides With Me" by Paul Peterson produced by Brian Wilson. This almost sounds like a demo. I like them both a lot but buy it and judge for yourself - 10 out of 10 for effort and for song selection. produced by Mike Feeney Callan.

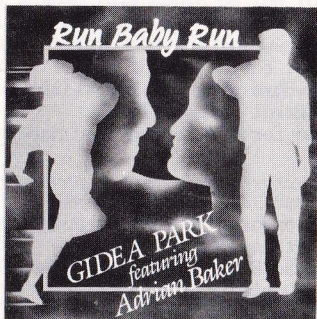
For further details write to: Crash Records, 130 Slaney Road, Dublin Industrial Estate, Finglas, Dublin 11, IRELAND.

OZ STRIKES BACK

Since the unfortunate demise of Add Some Music in the States, there has not really been any wide ranging Beach Boys Fan magazine, apart from STOMP, to satisfy the worldwide demand. There's no doubt this is at least in part due to the fact that putting together mags of the class we have all come to expect is an extremely time consuming unpaid job only undertaken by those with very understanding families. We should all doff our hats to our STOMP team for keeping the amazing bi-monthly schedule. Having gained several Brownie points (bow, scrape?), I'll now give you a run down on the Beach Boys Australia magazine which is now up to Issue 3 and looking good. It comes from the 'House of McParland', which is a sure sign of quality, but this time instead of it being a solo Stephen McParland effort he has an active team of Oz BB fans in there pitching with him. He even seems to have found himself an AGD! i.e. an irritant factor whose writings you may not always agree with, but whose presence undoubtedly makes the mag more interesting.

Beach Boys Australia sets out primarily to be a down under STOMP equivalent, but early reactions show its interest is high for everyone. The first three issues have had an ongoing BB Oz history, reports on the video and LP, relevant discographies and a good piece on SMILE. Upcoming issues will feature BWs outside productions, Honeys / American Spring story, BB surf licks and reports on the band on visits to other parts of the world (including England). Regular inclusions also are offers, Xwords and quizzes. Presentation layout, and production of the mag is excellent. As well as being available from Stephen in Australia, the mag is also available by post in the UK and at the Convention. Look out for a most worthy addition to your mag shelf.

KINGSLEY ABBOTT



Competition

Capitol Records in the U.K. are re-issuing six original Beach Boys albums in their original sleeves. They are: SURFER GIRL, LITTLE DEUCE COUPE, ALL SUMMER LONG, SUMMER DAYS, BEACH BOYS PARTY and PET SOUNDS.

Here's your chance to win a fresh copy. Just answer the following:

1. Give the title of the last Capitol (non-compilation) studio album released.
2. Give the title of the last Capitol 45 (non re-issue) released (not counting Beach Boys Medley).
3. Give titles of the group's two UK No 1 singles.

Send in your answers with your choice of which of the above albums you would like to win. Answers and winners next issue.

The six above Albums will be released at the end of June, and should sell for around £3.99 each. Now's the chance to renew those worn out copies.

Concert Review

CONCERT REVIEW - Halifax, Canada - May 3rd

On May 3rd Halifax was in the middle of a cold snap, which wrapped itself around the city and sent shivers through the natives who were hoping for an early spring. Into this frigid zone entered a warm front approx. 5 voices deep, to warm even the coldest of concert goers.

The concert itself was opened by a very forgettable group called Cats Can Fly. You've seen their type before, panty hose, high heels, heavy rouge, and padding where no man should ever need any. Anyway after suffering through their 45 minute set (no encore, thank God) we were kept waiting for a further 30 minutes for the headlines, The Beach Boys.

Then from a darkened stage, the announcer says "And now from Southern California..." and The Boys minus Al Jardine (he was home with wife Mary Ann who is expecting twins) jumped into a six-song, non-stop medley of hits that just brought the whole house on their feet (and everyone else's). The group was tight and also in excellent voice. All Al Jardine's leads were handled capably by Jeff Foskett, and Mike Love, who has been criticized of late, but sang near perfect pitch all night. I must say he has a great ability as a showman to hold an audience's attention and to keep them up and roaring.

The ballad section was handled by Bruce ("She Believes In Love"); Carl ("Heaven", Dennis tribute) and "In My Room" with a great Bruce Johnston lead. The place was just jumping and after the Boys did "Getcha Back and heard the largest roar from the crowd they kind of looked at each other, as if to say "Hey I think they heard that song before."

The encore was a magnificent piece of rock and roll history. "Barbara Ann", "Good Vibrations", "Rock 'N Roll Music" and "Fun, Fun, Fun". It was fantastic to sit there and to feel the sheer power of Brian Wilson's creations and to hear his messengers at work. For a while it was good to see the group forget all their problems and just let the crowd pick them up. Don't say anything but I could have sworn I saw Ed Carter singing along with "Surfin' Safari".

GARY PHILLIPO

THE BRIAN WILSON INTERVIEW

THE BRIAN WILSON INTERVIEW - PART 3

- INT: Why do you think that the music has held up so well over all these years? I can't think of another...
- BRI: The music has held up? Held up, let's see, held up... (Brian is confused)
- INT: It still sounds fresh.
- BRI: Yeah, take Phil Spector, like all his records - you play a record he made in '62 and it sounds perfect - like an eternal sound you know, that you could hear at one point in time and another point in time; you never know, it's... pretty heavy. (he's lost.) As me another question.
- INT: What I was gonna say, yeah, it's the freshness of it, it still sounds... fresh, and I get back to... (The interviewer is lost too)... real good fee... (desperately) it's happy music.
- BRI: Yeah, it's the kind of music that makes you feel good, it makes you feel like dancing. Phil Spector's were the kind of records that made you want to dance, like "Da Doo Ron Ron" - that was a really good song.
- INT: Since you mention other people's records, what are some of your all time favourite non-Beach Boy records?
- BRI: Phil Spector's records, Motown's records...
- INT: You must've liked The Beatles too.
- BRI: Oh, The Beatles were great, they were my favourite group.
- INT: Do you like much of the music today?
- BRI: Er, do I like it, yea, well no... actually, no. Not really. (Quietly), I don't know...
- INT: Why do you think that is? I guess it's a lot less spontaneous than it was.
- BRI: I don't know - this heavy metal shit and everything, it's kinda like grindy, too grindy or something - turn it down, buddy, turn it down y'know - it's too loud.
- INT: You mentioned a solo album before. Tell me about Brian Wilson's solo album - now you have sixty... eight songs is it?
- BRI: Sixty eight songs, yeah.
- INT: And have those been written over the past year?
- BRI: The past two years.
- INT: Is this soon to be recorded?
- BRI: We're going to start in the next couple of months. We're going to take a month to get it sorted out - to see what songs we want - and then we're going to see about where we want to record it. Then we're going to have to do some arranging - I'm going to do all the keyboards in the studio - anything you can play on a keyboard I'm going to play. You can play drums, bass - I don't know about guitar, I might use a guitarist live. I'm just going to go in and do some background tracks for a while, get about maybe four background tracks and then I'm going to do the vocals for them, then four more backgrounds, y'know, like that. So it shouldn't be too hard - it's going to be some work but it shouldn't be that hard.



The BEACH BOYS
Silver Anniversary
Special

Brought to you by
Dr Pepper

It's 25 years since their meteoric rise to stardom began with the airing of 'Surfin'.' And to celebrate, United Stations Programming Network is saluting America's favorite group with an all-new, 3-hour, 4th of July blockbuster special, **THE BEACH BOYS SILVER ANNIVERSARY SPECIAL**, that tracks their fabulous careers through hits and interviews from the sixties right up to the present day. The sand... the surf... **THE BEACH BOYS** ... and the 4th of July. It's a natural—a show so hot it should set new records. Call today to reserve this hit special in your market.

(Note: Each hour will have twelve commercial minutes; seven local, five network.)
For station clearance information call United Stations Programming Network Affiliate Relations in Washington, D.C. at (703) 276-2900.
For national sales information call United Stations Programming Network in New York at (212) 575-6100.

IT'S ON

New York Washington, D.C. Chicago Detroit Dallas Los Angeles London

INT: When you say solo you mean really solo.

BRI: Yeah, there's no Beach... well Mike might sing a bass part or two on one of my songs but basically it'll just be a Brian Wilson album.

INT: And no other musicians ... just a couple?

BRI: Hardly any.

INT: Give me a hint on the music... (loud guffaws from Brian)... well, I'm not asking you to sing a song but what I mean is are we talking about things of the sort that we've heard from you before or a different direction...

BRI: It's new stuff, different direction stuff. Some of it's kind of old, some of it's real... I've a couple of new wave songs, (!?) kind of real freaked out ideas for lyrics, they're kind of wacko. I have a song called "Miller Time" - it's so ridiculous I don't even know if I should tell you the lyrics. It goes, "Hey bud, look out for that log, you're gonna get hit, look out". Then it goes into (sings) "Miller time, miller time". These two guys are working together in a cave or something, I don't know... "Look out, look out!" then run into a chorus, "Miller time, so sublime, miller time". It's sort of a silly song, y'know.

INT: (Tactfully) So music is still fun for you.

BRI: Yeah, oh sure, yep... I like music.

INT: It seems to be what keeps you going.

BRI: I like music. (To bystander Nancy Sullivan, publicist) Do you like music?

NANCY: Yeah, you go to every single concert in town.

BRI: Y... (pause - he thinks he remembers something)... oh my God, damn sonofabitch - is that concert on tonight we were thinking about?

NANCY: What?

BRI: You have tickets to a concert?

NANCY: No, no, no. I just mean every time I'm at the... club I see Brian.

INT: Finally, of all the kind of musical things that you do, the writing, performing, going into the studio, which one do you like the best?

BRI: Singing on a microphone is my favourite thing to do in the whole world. I love to record vocals. It's the biggest charge that you could ever imagine. It's a lot of fun, it really is.

INT: And how do you gauge success nowadays? I mean you just did a Beach Boys album, is it still by the charts or is there something inside of you that says that was a success?

BRI: Gee, it's a combination of what you actually are in the charts and what you think you are in your head.

INT: Brian, this has been very nice, thank you very much.

★★



THE BEACHBOYS, during their Paris appearances for the Musicorama Show at the Olympia Theater, visit Montmartre, where a sidewalk artist drew caricatures for them.

Brian and the Boys in 1964.

BRI: You're very welcome. I'd like to point out the fact that Dr Landy, Gene, has... well, he saved my life; he's turned me on to something I never knew. Exercise and a good diet - I was eating so many bad foods, I didn't do any exercise at all for so long that I got all loused up to hell. My whole Godamn system got loused up and he saved my life - he's also our executive producer and he creates some of the lyrics for us and is our God, our leader and he is just the greatest leader that could be.

INT: Erm... you've got to take some credit too... don't you? (Nervous laugh)

BRI: (Innocently) For what?

INT: Well, I mean he might have led the way but you had to decide to do it.

BRI: He pushes me to an idea and then I go to town.

INT: So you owe a lot to him.

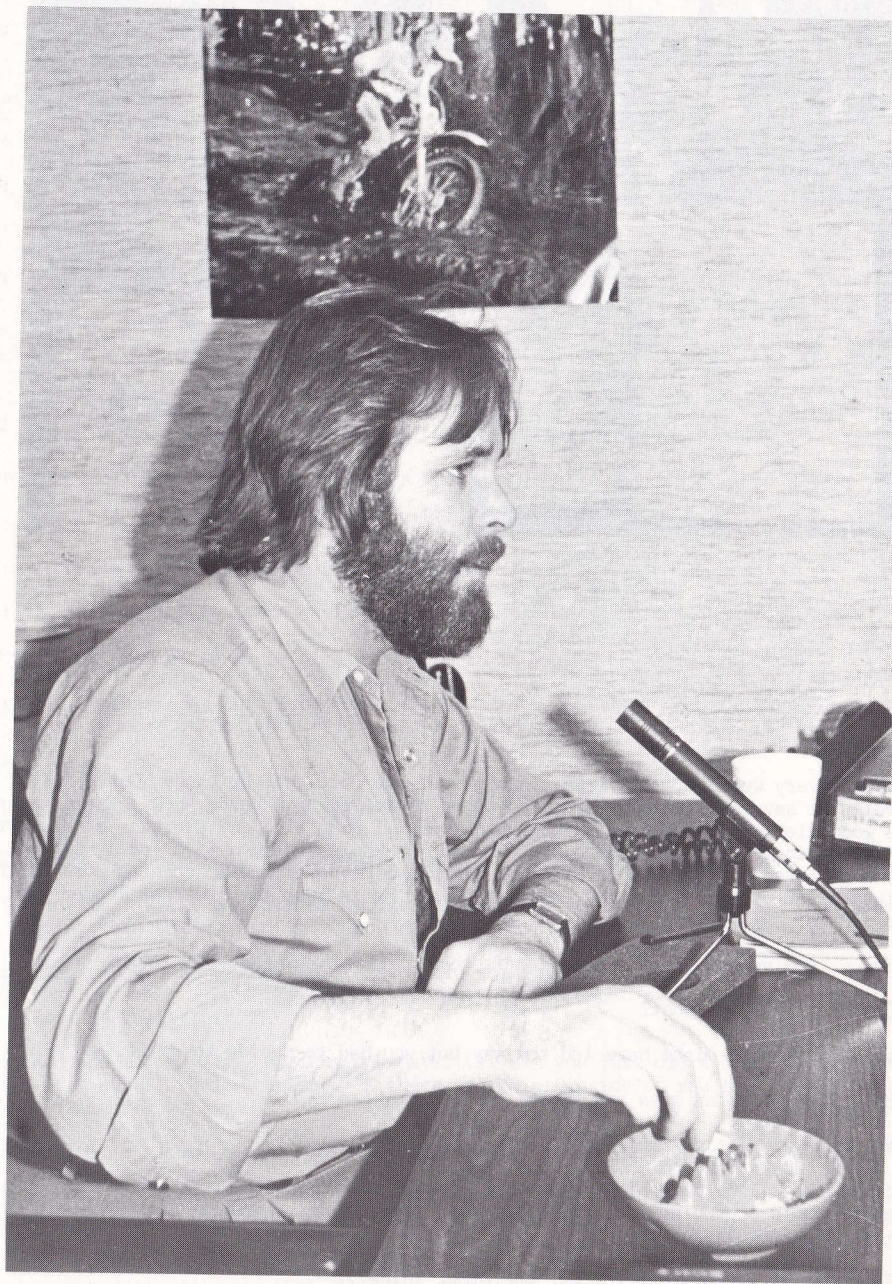
BRI: Sure I do. I'll give him a good as hell solo album and he'll be proud too. I'm... guess who's producing it. Me! I get to produce the new album. Isn't that great. (laughs gleefully)

INT: I wonder if I could ask you for one other thing...

Special thanks to Roger Scott.

THE END

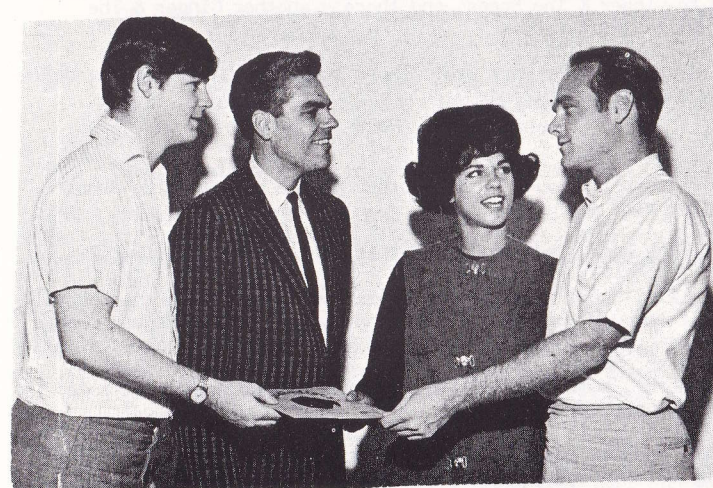
THE BRIAN WILSON INTERVIEW



Carl in 1981, interview for his first solo LP.



THE HONEYS 1986



CAPITOL NEWCOMER:
Sharon Marie is new to Capitol Records. Her first single, "Run Around Lover," was written by Brian Wilson and Mike Love (of the Beach Boys). Here she is welcomed by Karl Engemann, a.&r. contract administrator; Brian and Mike.

October
1963

The Honeys

JUST THREE GIRLS FROM L.A. ...

To coincide with the release of IT'S LIKE HEAVEN, a most welcome album's worth of Honeys/American Spring archive material, now would seem an apposite time to (finally) print the interview the girls very kindly granted Mike and I last September, just prior to the Convention, whilst they were over here on a working holiday. We'd like to express our thanks and appreciation for not only their time but also the wealth of information supplied.

(A small explanation - Diane's seeming reticence is actually due to the fact that she was slightly far away from her microphone for us to be 100% certain of everything she said, so, rather than put our words in her mouth...)

AD: To begin at the beginning - is the tale about you meeting Brian at Pandora's Box and him spilling chocolate over you really true?

Marilyn Wilson: We met him through Gary Usher, 'cause Ginger was friends with Gary...

Ginger Blake: You obviously know that story, with that smirk on your face! Gary and I were boyfriend-girlfriend; before the Honeys we'd recorded for a small label, Titan Records, and we ended up going out together. He was work-at a Bank, he started meeting different recording people, and one day he called me and said, "I'm starting to write with this group called the Beach Boys. Why don't you go down to Pandora's Box and see them - they're really fun. I've told them about you girls, maybe we can work something out if they're interested in recording you", and that's how it all started. We instantly loved the Boys, they instantly loved us, we met the mothers and fathers, they met our mothers and fathers and we all became like a second-unit family... and then, in time, Marilyn consummated the relationship to make it a legal family!

MG: There's a single from 1960 or so on Tore, "Love Me The Way That I Love You"/"Truly"...

GB: It's not us. There are a lot of things that we've been looking at that have our names attached, but they're not us.

MG: Well, it's credited to Ginger & The Snaps, and there's another Ginger & The Snaps single which apparently is you.

GB: That is us: Tommy Boyce and Bobby Hart wrote those songs for MGM, "Growing Up Is Hard To Do" and "Seven Days In September".

MG: But not the Tore 45?

GB: Maybe we did a demo - I don't know... So many other people have told us about that. I wonder what we did?

AD: How did you settle on the name, the Honeys? Was it your choice or Brian's?

MW: We chose it; we just said, "hey, we're girl surfers, we'll be called the Honeys!" It's a cute name. All through the years, people have said, why don't you change your name? It's the same with the Beach Boys, and we keep thinking about it all the time, of new names to come up with, but we can never find one we think... Some people say it's corny, some say it's gay, my kids go "oh God!", but some people say it's a great name, so who knows?

MG: Before we get into the Honeys, could we clear up some of your supposed backing vocals for other people? For instance, on "Your Baby's Gone Surfin'" - it's supposed to be you, but my brother's a big Duane Eddy fan and he thinks it's the Blossoms.

GB: Could be... We did it on stage with him. The record, I don't think. Also "Guitar Man", we did that on stage too.

MG: How about this Annette album? (MUSCLE BEACH PARTY)

GB: On this side, all of the tracks except "Scrambled Egghead". Let's see - on the other side we did...

Diane Rovell: "Muscle Beach Party" - we only did that one.

GB: Did we do "Muscle Bustle", 'cause it's Gary...

DR: We might have done that one - I can't recall, but we did the title track and most of the other side.

GB: And maybe "Surfer's Holiday"... mostly the Gary Usher things.

AD: Brian and Skip Taylor are credited with backing vocals on the first Honeys A side, "Surfin' Down The Swanee River" - who's Skip Taylor?

MW: He was just a friend of Nik Venet's - he was just there that night.

AD: Now, how much influence did Nik have with the Honeys early songs?

MW: He produced "In The Still Of The Night", "Make The Night Just A Little Longer" and "From Jimmy With Tears". That was the extent of his influence. Oh, and "Raindrops".

GB: He co-produced "Swanee"...

MW: Well, let's face it, what did he do? "Raindrops" was a fun song to do not bad for the age that we were. Nik started off co-producing with Brian, but needless to say, Brian did 99.9%. When the Boys were off on tour somewhere, Nik would say, "I'll work with the girls" and we'd record a few more songs. He brought us all these songs, we chose the ones we liked, Nik hired the arranger, he'd produce and that was it. "Raindrops" was going to be the A side of "From Jimmy With Tears", but in the end we put out "The One You Can't Have".

AD: Now, "The One You Can't Have" wasn't mastered too well, was it?

MW: No, Brian didn't do too good a job on it, I'm sorry to say. That might have been the days when stereo was just starting to come out and with his ear, Brian wasn't adjusting to it. I could be wrong, but we were never happy with the mix on that: we tried to fight him, but when you're dealing with Brian, you tend to lose those battles!

MG: All the Honeys singles, the sides have a different feel, a different approach on each of them: for example, "He's A Doll" is really dynamic, but "The Love Of A Boy and A Girl" is really very simple.

MW: That's called making a quick B side!

AD: Back in late '63, I gather there was going to be a Honeys album, which was going to include the singles, "Make The Night", "In The Still Of The Night" and "You Brought It All On", and two songs that were apparently never recorded, "Funny Boy" and "No Big Thing".

MW: "Funny Boy" we almost started, but never cut. "No Big Thing" was for the Beach Boys, I think - we never cut it. As for an album, I never knew about one. Back then, if the singles were hits, you made an album... "You Brought It All On", we never really finished with Brian, and he decided to can it, so when we were choosing songs for our ECSTASY album, we thought, let's get an unreleased Brian Wilson song, and we remembered that one. Louie, one of our producers, re-arranged it with more of a Stray Cats feel, and we love it better. The funny part is, when we'd finished it, Brian came over and we played it to him, 'cause he'd had no idea we'd done it, and we wanted to see his face. Well, he starts

clapping and moving to the music, and you gotta know Brian, he has this certain stance and a certain clap, and he said, "My God, that's got a great beat"... and all of a sudden, it hit him that he wrote it!

- AD: While we're on ECSTASY, I've heard two stories about "Go Away, Boy": one says you had a complete melody but no lyric, and the other that all you had was a tape of Brian singing the first verse and chorus unaccompanied.
- MW: Exactly - Brian did the first verse and first chorus, and we finished up the rest.
- MG: Who produced "Make The Night" and "In The Still Of The Night"?
- GB: Nik. He'd moved over to Mercury Records by then, and we recorded them for Mercury, but they never came out. "You Brought It All On" was done at Gold Star, at the same time as "Hide Go Seek".
- MG: Who wrote "Make The Night"?
- GB: Oh, that's an old song.
- AD: Why did you move to Warners for "He's A Doll"?
- MW: I think Capitol just said, "no more".
- AD: Ah, then why go back to Capitol for "Goodnight My Love"?
- MW: Because nothing happened at Warners, so when we recorded "Goodnight My Love", Brian took it to Capitol, and they said, "OK, we like it, we'll put it out." It just so happened that Paul Anka put his version out the same week as ours....
- GB: And he had the smash with it!
- MW: Our luck hasn't been of the best; we've almost had a hit so many times.
- MG: This is a Brian Wilson Productions album that was released as part of a set over here a few years ago. Now what about Sharon Marie - were you involved in her stuff at all?
- GB: Everyone always thought that I was Sharon Marie, and that we put things out under a different name, but we didn't have anything to do with those recordings.
- DR: We're on "Sacramento" and "Guess I'm Dumb", though. But I guess you know that anyway.
- MG: About the same time you recorded "Goodnight My Love", Murry Wilson wrote some songs for you...
- MW: Wonderful tracks.
- MG: We've heard one, "I Think It's Gonna Be Alright".
- DR: That wasn't finished.
- GB: Not only wasn't it finished, but Murry cut the tracks without consulting me about my vocal range - it's one of those where I love the song but... well, it's probably one of the least favourite of my lead vocals.
- MG: Murry also wrote "Come To Me" and "Let's Take A Holiday".
- GB: No, Rick Henn wrote "Holiday", and he also wrote "I Think It's Gonna Be Alright".
- AD: It's been rumoured that Murry produced "Goodnight My Love".
- MW: No, Brian did it all the way, and Al Kapps arranged it.

MG: And then it was Spring...

AD: But first, I have to say it - SMILE.

MW: Aaah, everybody brings that up, and I just go, "I don't understand what it was." There wasn't any SMILE period to me; it was just Brian making music.

End of part 1. To be concluded next issue.
-oOo-

THE HONEYS - IT'S LIKE HEAVEN

THE HONEYS - IT'S LIKE HEAVEN (Ocean 101)

SIDE ONE:

SHE'S JUST OUT TO GET YOU
(Mike Love)
Produced by Diane Rovell
Arranged by Elmo Peeler

ROMEO & JULIET
(Freddy Gorman & Robert Hamilton)
Produced by Brian Wilson
Arranged by Brian Wilson

IT'S LIKE HEAVEN
(Brian Wilson & Diane Rovell)
Produced by Brian Wilson
Arranged by Brian Wilson

DON'T BE CRUEL
(Elvis Presley & Otis Blackwell)
Produced by Brian Wilson
Arranged by Brian Wilson

DO YA
(Brian Wilson, Diane Rovell & Marilyn Wilson)
Produced by Brian Wilson
Arranged by Brian Wilson

SIDE TWO:

SLIP ON THROUGH
(Dennis Wilson)
Produced by Diane Rovell
Arranged by Elmo Peeler

SWEET SUNDAY KINDA LOVE
(Brian Wilson & Mike Love)
Produced by Diane Rovell
Arranged by Elmo Peeler

SNOWFLAKES
(David Sandler)
Produced by David Sandler
Arranged by David Sandler

HAD TO PHONE YA
(Brian Wilson & Diane Rovell)
Produced by Brian Wilson & David Sandler
Arranged by Brian Wilson

Finally it's here, the new great Honeys album - It's Like Heaven! Only released in Sweden in a very limited pressing in pink wax which will make it a collectors item right away.

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SWEDEN



Marilyn, Ginger, MC and Diane. September 1985.



"Shut Down" with Carl, Mike holding his instrument, Bruce and Al in concert, Sacramento October 2nd 1983. Photo by Maurizio Salandini from Italy.

A QUICK DOSE OF BASIC BRIAN (Part two)

Being the second and final part of STOMP's potted history of the Beach Boys.

- 1970: The band sign with Warners in January, reviving the Brother label, and a month later "Add Some Music To Your Day" is issued; it stiffs at 64. "Cottonfields" (April, on Capitol) and "Slip On Through" (June) both fail to chart. After several changes SUNFLOWER LP is released in August and just charts at 151. Warners are not amused. "Tears In The Morning" (Oct) fails to chart. Warners are even less amused. However, the band regain critical acclaim with live shows at Big Sur and the legendary Whiskey gigs in L.A.; Brian plays one night at the Whiskey.
- 1971: "Cool, Cool Water", "Wouldn't It Be Nice?" and "Long Promised Road" singles (respectively March, April (live at Big Sur on Ode) and May) all fail to chart, as the band record the LANDLOCKED album. During the sessions, Dennis injures a hand and is unable to drum for the next four years. Ricky Fataar (drums) and Blondie Chaplin (guitar/bass) are drafted in from Flame, a black South African band produced by Carl. In August SURF'S UP, retitled for the inclusion of the legendary SMILE track, is released and reaches 29. Warners' frown eases a touch. "Long Promised Road" is re-issued in October and makes 89, but a month later "Surf's Up" fails to chart as a 45...
- 1972: ...As does "You Need A Mess Of Help To Stand Alone" in May. In the meantime Bruce has left. CARL & THE PASSIONS - SO TOUGH makes 50 but is a critical failure in the same month. In June "Marcella" fails to chart. Meanwhile, the band - with Brian - move lock, stock and mixing desk to Holland for the summer, Brian having first done some work on the SPRING album; released in May, it's an instant collectors item.
- 1973: Released in January to a degree of acclaim, HOLLAND reaches 36, but singles fare less well; "Sail On Sailor" (Feb) scrapes in at 79 and "California" (April) at 84. Murry Wilson dies 4th June and Brian, after vowing to work harder, becomes even more reclusive. Chaplin leaves just before double IN CONCERT is released in November; it rises to 25.
- 1974: Capitol push out yet another compilation in June and are amazed to see ENDLESS SUMMER topping the charts not long after, giving the band a huge boost without having to cut new material. Al, Carl and Dennis sing backups on Chicago top-20 45 "Wishing You Were Here" (Oct) and band form a friendship with Chicago producer, Jim Guercio. Fataar leaves, forcing Dennis back to the drum stool. "Child Of Winter", only new BB - and BW - product for two years past and two to come is released two days after Christmas. As only 5,000 were pressed, it not unexpectedly stiffs.
- 1975: The musical event of the year is the BB/Chicago - "Beachago" tour, which plays to sold-out houses everywhere, and Guercio assumes managerial status. More compilations clutter the charts, and the rumour is that Brian might be working with his Boys again...
- 1976: America is 200, the Beach Boys are 15 and Brian is back, producing 15 BIG ONES (July) which makes number 8. Earlier, in May, "Rock & Roll Music" 45 peaks at 5... but it's an uneasy reunion, and the cracks soon reappear. "It's OK" in August reaches 29 but "Susie Cincinnati" in November doesn't register. Brian continues to record what is essentially solo material. LIVE IN LONDON released by Capitol in November.
- 1977: THE BEACH BOYS LOVE YOU (April) is all but a Brian-solo, gains critical respect but rises no higher than 53 and "Honkin' Down The Highway" (May) misses. Internal wrangles almost destroy the

band and Brian's progress is arrested if not actually reversed. Dennis releases solo PACIFIC OCEAN BLUE in September - it reaches 96 and is well received, though an October 45, "You and I" stiff. POB is released on Jim Guercio's Caribou label and at the year's end - despite still owing Warners an album - the band sign to Caribou also.

- 1978: Mike forms Celebration, a splinter band to perform music for a movie soundtrack, the theme of which, "Almost Summer" (April) makes 28. From abortive Xmas album sessions, final Warners album MIU is salvaged; issued in September, it equals SUNFLOWER by stiffing at 151. Trailer 45 of "Peggy Sue" had reached 56 the previous month. Band are free to sign officially to Caribou, a contract worth \$8½ million.
- 1979: February sees the first Caribou release, an extended disco version of a WILD HONEY cut, "Here Comes The Night", produced by Bruce and Curt Becher. As purists wail, an edited 45 makes No. 44. L.A. (LIGHT ALBUM) released the following month features the full 10.58 version, minimal BW presence and stalls at 100. Celebration release eponymous 2nd LP and fold. "Good Timin'" (April) makes 40, but edited "Lady Lynda" (August) and non-LP film theme "It's A Beautiful Day" (Oct) both miss the charts.
- 1980: March sees a new 45 ("Goin' On" reaches only 83) and album KEEPIN' THE SUMMER ALIVE, produced by Bruce, which tops out at 75. Contrary to appearances, Dennis doesn't play on the LP. "Livin' With A Heartache" (May) is a miss, but luckily the band are still a big live draw.
- 1981: The 20th anniversary, and it's a disaster. CARL WILSON solo album is released in March and scrapes in at 186, but neither 45 - "Hold Me" (March) and "Heaven" (June) - charts. Carl leaves band, dissatisfied with everything and the live shows become a travesty. No new material is cut, so in keeping with the times Capitol put out "The Beach Boys Medley" in July - it reaches 12. Caribou reply with "Come Go With Me" in November, which goes up to 18! Meanwhile, Mike has finally got his solo album out in October, trailed by a 45. Both are called "Looking Back With Love". Neither chart.
- 1982: No new releases, but at least Carl's back and the live shows are vastly improved, though Brian and Dennis are increasingly absent. Towards the end of the year. Brian's mental and physical condition worsen alarmingly.
- 1983: The release of Carl's 2nd solo LP YOUNGBLOOD (Feb) - which fails to chart - and 45 "What You Do To Me", which hits 72, is overshadowed by Brian's apparent 'kidnapping' and removal to Hawaii. It's all sorted out, and his health is decidedly on the up. The band are barred from the annual 4th July Washington free gig and the ensuing media fuss gives the band their biggest boost since 1976. First 'new' BB song for three years - "California Dreaming" - appears in March on a cassette-only compilation. Dennis Wilson drowns in Marina Del Ray, 28th December.
- 1984: The Boys appear as guests on a soundtrack LP UP THE CREEK ("Chasin' The Sky" - April) and Julio Iglesias LP 1100 BEL AIR PLACE ("The Air That I Breathe" - August), and share the billing with Four Seasons on one-off 45 collaboration, "East Meets West" in August. Limited distribution kills chart hopes. However, the bulk of the summer and fall is occupied with the recording of a new album under the aegis of Steve Levine, in London and LA. Brian arrested at Republican Convention for lack of proper accreditation, otherwise he continues to improve. Scheduled fall date for album pushed back into new year.

1985: After several internal hassles (i.e. a complete remix) THE BEACH BOYS is released in June and climbs to a respectable 52. Trailer 45 "Getcha Back" (May, and with non-LP flip) previously hit 26, but second single "It's Gettin' Late" (August) can do no better than 82. A heavy BB year (thus far) has seen a 1 hour 40 minute video biography of the band, showcasing archive footage and a hint of SMILE, given a theatrical release in January, three books either out or scheduled and, best of all, Brian appearing solo and making noises about a solo album late this year/early next. A 25th anniversary album has been mentioned.

1986: A world silver tour? A silver album? Brian solo? The end of the show? Another 25 years? A sensible career move? Your guess is as good as mine. Stay tuned and we'll try to keep you clued.

ERRATUM

A slight error crept into the first part of 'Basic Brian'; Bruce was, of course, born in Peoria, Illinois, not Los Angeles. Any spot the deliberate boo-boo?

Adverts

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News

By the time our American friends cast an eye over the following, not a little of it may well be old news, but anyway...

Finally, it's official: The Beach Boys and CBS have parted company after nine years, three studio group albums, one compilation, three solo LPs and a working relationship that mostly didn't. Where to now? An excellent question, as any company with a molecule of sense wouldn't touch our lads with the proverbial ten-foot-pole. The prospects for post-1986 product look grim, to say the least...

However, there will be something to cock an ear to this anniversary year, as Capitol, in a one-off deal, are releasing MADE IN USA, a 25-track (surprise!) compilation featuring mostly Capitol-era material, but also including two late-seventies cuts, one CBS track and 1½ new songs. Yes, 1½ new songs, the ½ being a remixed "California Dreaming". The album is reviewed elsewhere in this issue, but several points concerning it are of more than passing interest. Firstly, it will also be available on compact disc, with all the

original masters having been dug out; and secondly, it was originally - if tentatively - scheduled to be released in a rather different configuration, thus:

SIDE 1:

Surfin' Safari
409
Surfin' USA
Fun, Fun, Fun
I Get Around
Don't Worry Baby

SIDE 2:

Help Me Rhonda
California Girls
Wouldn't It Be Nice?
Barbara Ann
Sloop John B
God Only Knows
Caroline, No

SIDE 3:

Good Vibrations
Heroes & Villains
Do It Again
Forever
Surf's Up
Disney Girls (1957)

SIDE 4:

Rock & Roll Music
Good Timin'
Come Go With Me
Getcha Back
Rock & Roll To The Rescue
California Dreaming

The US album release date is 27th June, and will be trailed by a single on the 11th, "Rock & Roll To The Rescue"/"Good Vibrations" (live) (the LIVE IN LONDON version, one assumes). The second 45 might be "California Dreaming", but - considering the confusion over the singles last year - your guess is as good as ours... UK release dates will be a month or so behind.

But wait, there's more: the Sunkist album, somewhat disappointingly, has turned out to be a ten-track condensation of the 'official' LP, but among the cuts is a live-ish recording of "Runaway", the old Del Shannon number. At one stage, this was going to be a single for CBS, but the company bounced it back. The track was recorded at a 1982 Cleveland concert and later sweetened in the studio. The Sunkist album will be accompanied by a booklet written by Peter Reum, one-time mega-fan and mystery figure, currently wrestling bear somewhere in the Rockies. He also provided the liner notes for the World Records boxed set of 1981.

To accompany the 'new' album, EMI are re-releasing digitally-remastered versions of six of the Boys' early/mid sixties LPs, the titles being "Surfer Girl", "Little Deuce Coupe", "All Summer Long", "Summer Days (And Summer Nights)", "Party" and "Pet Sounds". However, the word is that no CD versions will be forthcoming - the legalistics, apparently, are horrifying.

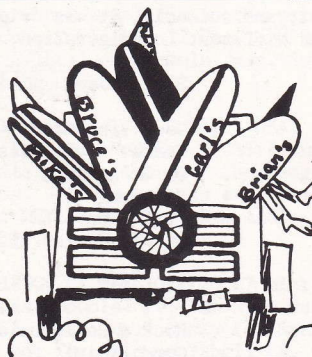
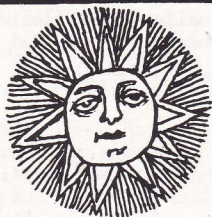
News of Brian's solo album: there is no news of Brian's solo album, so we're putting it in the "Wouldn't-it-have-been-nice?" file for the foreseeable future.

The band themselves are currently touring to a) promote the new product and b) celebrate their 25th anniversary: the tour will run through to the fall, and if certain sources are to be believed, this could be the last one, at least as the Beach Boys... Alan has been missing a few dates of late, for the excellent reason that wife, Ann Marie, is expecting twins any time now.

The song Carl was working on in Nashville (see last issue's news) was apparently a demo for Jennie Muldaur, daughter of Maria and wife of Scott Matthews, who drummed on most of KEEPIN' THE SUMMER ALIVE... and contrary to reports, Carl has not recorded anything with Joan Jett.

The new honeys album was released on 1st June, in a limited pressing of 700 on pink wax; a review appears elsewhere in this issue (hopefully - the albums are 'in the post' as this is being compiled). Somewhat further removed from the immediate BB neighbourhood is "Who Killed The Smile?", a 12" single by a couple of STOMP readers rejoicing in the name of Exhibit B. The title track is dedicated to and concerns Brian, performed in the style of the LOVE YOU era, and all in all, is well worth a listen. Details from Exhibit B, c/o 13 Grove St., New Ferry, Wirral.

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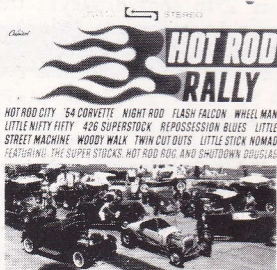


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